THE CONCEPT OF IDENTITY IN LILLY’S JOURNEY

CAMILLA GIBB’S SWEETNESS IN THE BELLY

A Thesis

Submitted to Letters and Humanities Faculty

In Partial Fulfillment of the Requirements is for

The Degree of Strata One

Amar Maulana
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ENGLISH LETTERS DEPARTMENT

LETTERS AND HUMANITY FACULTIES

SYARIEF HIDAYATULLAH STATE ISLAMIC UNIVERSITY

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THESIS SYNOPSIS

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ABSTRACT


This study aimed to find out the concept of identity related to Lilly’s journey as a main character of Camilla Gibb’s Sweetness in the Belly. The writer wants to approve that there are many concepts of identity used in Lilly’s journey as a main character in the novel. Furthermore, the writer wants to develop identity concept existing in the literature. The research uses qualitative descriptive method that describes natural phenomenon which has occurred and makes relation between events each other used some techniques to analyze data in order to get a good research.

The finding of the research by applying the concept of identity uses du Gay, Hall et al. theory, there are many aspects and cultural reactions, such as; identity process, culture, tradition, and multicultural identity that we can dig from the story that can make us understand more about what the story wants to deliver. Besides that, there are many ways to get position in one place and culture which is different with own culture. In this thesis, all of the internal conflicts of Lilly classified to find out identity concept determined by what identity is and what make her as outsider received in one place and culture. After that, we can know her identity and how the process identity is done when she forced herself lived in different communities as outsider who is surviving her in one place and culture. From this we can also know that how identity is formed, diverse and changing, both in the social contexts in which we make sense of our own positions.
Synopsis of the thesis

THE CONCEPT OF IDENTITY IN LILLY’S JOURNEY
IN CAMILLA GIBB’S SWEETNESS IN THE BELLY

A. Background of the Study

Literary works is born in the center of society as the result of author imagination and his symptoms of social around him. Significance of literary works takes a root at certain culture if elaborated to reality of social surrounding. The present of literary works represents the part of life of society. Therefore, literary works is an application of feeling and language toward real life. One of this literary works is a novel such as; Sweetness in the Belly’s novel.

Sweetness in the Belly1 is a novel written by a famous novelist in Canada, Camilla Gibb2. Based on 1969 autobiographical, this novel tells about a young white Muslim woman, namely is Lilly who was born in Yugoslavia, raised in Africa (Morocco and Ethiopia). After that, she forced to flee Ethiopia for England in order to survive. This novel is addressing the pain of immigration because Lilly whose nomadic parents left her with a legacy of intense and varied cultural bonds and the beauty of sharing unfamiliar customs and the horror of seeing one’s home country in tatters. Therefore, this novel means to express a remarkable spiritual

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1 “Sweetness in the Belly is a timely and compelling novel of ideas which explores the ethics of cultural identity in a multicultural era. . . . [It] is a sophisticated, ambitious and deeply affecting novel which is devastatingly relevant to our contemporary world.” –2005 Scotia bank Giller Prize jury citation

2 Camilla Gibb was born in London, England, and grew up in Toronto. She has a Ph.D. in social anthropology from Oxford University for which she conducted fieldwork in Ethiopia. Her two previous novels, Mouthing the Words and The Petty Details of So-and-so’s Life, have been translated into eleven languages and published to rave reviews around the world. She is one of 21 writers on the “Orange Futures List” — a list of young writers to watch, compiled by the jury of the prestigious Orange Prize. She is currently Writer in Residence at the University of Toronto. http://www.randomhouse.ca/catalog/display.pperl?isbn=9780385660181
and geographical journey of a young white woman who struggles with cultural contradictions to find community and love.

Lilly is a nomadic person begun her passage in Morocco because of her parents left her alone in Africa. She has no home to live and she has no friends who can help her in Africa. She has no obvious identity about who she is until she struggle to survive herself lived in Africa with many difference, obstacle and insult. She joins in old fellow consanguinity to learn about Islam.

She is an outsider when she moved to Ethiopia, Africa. As a young white Muslim woman, Lilly deals with Ethiopian environment and adapt to the local culture. She deals with the Ethiopian environment which has not welcomed because of different skin with her and works hard to be one of them in order to survive. She adapts to the local culture learned more about the role of Islam. After that, she received in Ethiopia but she forced to flee Ethiopia for England; she must once again confront the riddle of who she is and where she belongs as an outsider. Therefore, Lilly’s experience which is an outsider reflect the pain, cultural relocation and uncertainty of tribal, political and religious refugees the world over.

What makes the novel so interesting to analyze is *Sweetness in the Belly* reflect an internal conflict comes to her when realizing that she is middle of life in a foreign place that everything differ from her own country, Europe. The difference come from race discrimination, Language, life style, social life, and it is of course difference of cultural facet. As an outsider, Lilly has learned to respect Ethiopian culture to be one of them and deal with the environment and she must once again confront the riddle of who she is and where she belongs in London.

Between two cultures, (Ethiopia and London), the conflicts concerning spirit of Lilly emerge are; She is a European girl because she was born in Yugoslavia with white skin or she has transformed to being an Ethiopian environment who has local culture, or might reside at both cultures when she forced to flee Ethiopia for England as a nurse who has local culture in Islam.

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4 Kirkus Reviews, *about this book.*

http://www.randomhouse.ca/catalog/display.pperl?isbn=9780385660181

3
Naturally, internal conflicts conceived by Lilly is a conflict concerning with her identity.

Based on the background, the writer finds that identity becomes an interesting issue to analyze in the novel Sweetness in the Belly. It is because not only the novel is rich of the issue of identity, but the writer also wants to understand more about how the main character described when she survived herself in Morocco and deal with Ethiopian environment which is not welcomed her in Ethiopia. After that, she forced to flee Ethiopia for England; she must once again confront the riddle of who she is and where she belongs.

B. The Methodology of Research

The researching is to know about how Lilly accepts with one different community and adapts with the different environment in one place and culture. Besides that, the writer also wants to know how the process of identity occurs and rates as when she was an outsider. To analyze problem, the writer focused on Lilly’s journey surviving her to get one place and culture in Africa and London trough searching the concept of identity by using qualitative descriptive method. This method describes natural phenomenon has occurred and makes relation between events each other and collects variety of sources based on the study of identity concept and character. The writer will also describe and analyze Lilly’s journey to find out the concept of identity related to Lilly’s journey as a main character of Camilla Gibb’s Sweetness in the Belly. The writer wants to approve that there are many concepts of identity used in Lilly’s journey as a main character in the novel.

C. Theoretical Framework

1) The Concept of Identity

Identity is something important in our live to show different characteristic and to complete one other. It gives us an idea of who we are and how we relate to others and the world in which we live. Identity marks the ways in which we are
the same as others who share that position, and the ways in which we are different from those who do not. As du Gay, Hall et al. said:

“Identities are produced, consumed and regulated within culture – creating meanings through symbolic systems of representation about the identity positions which we might adopt.”

It is clearly defined from the statement above that identity is produced, consumed, and regulate with the others. It is not only ending up with belonging, but it is more than that. Identity is also about social relationship, and often about values. By saying who we are, we are also expressing what we are, what we believe, and what we desire.

“…du Gay, Hall et al. argue that in order to get a full understanding of a cultural text or artifact, it is necessary to analyze the processes of representation, identity, production, consumption and regulation.”

**Circuit of Culture**

As this is a circuit, it is possible to start any point; it is not a linear, sequential process. Each moment in the circuit is also inextricably tied up with each of the others, but they are separated here in order to allow us to focus on particular moments. The study of representation includes symbolic system – of language and visual images, for example – such as those involved in advertising a product like the Walkman, which produces meanings about the sorts of people who would use such an artifact, that is the identities associated with it. These identities and the artifact with which they are associated are produced, both

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technically and culturally, in order to target the consumers who buy the product with which they – the producers hope - will identify. As Stuart Hall, (Cultural Identity and Diaspora) explains:

“Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a ‘production’, which is never complete, always in process, and always constituted within, not outside, representation”.

The quotation above shows that identity is often addressed as problematic. Because, identity gives us a location in the world and present the link between us and the society in which we live; this has made the concept the subject of increased academic interest as a conceptual tool with which to understand and make sense of social, cultural, economic, and political change. For example, the loss of identity which may be seen as accompanying changes in employment and job losses, the search for identity which follows the breakup of communities or of personal relationships and even ‘identity crisis’.

“Just now everybody wants to talk about ‘identity’... identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty”.

This quotation shows a number of different contexts in which questions of identity and identity crisis have become central, including globalization and the processes associated with global change, question of history, social change and political movements.

In Lacan’s reinterpretation of Freud, “the problematic identity of the self or subject is explored further. For Lacan, self consciousness emerges only at the mirror stage (at approximately six to eighteen months). Here the infant recognizes its reflection as a reflection of itself. It therefore comes to know itself, not directly, but through the mirror image. “The self emerges as the promise of control in the face of the fragmentation that occurs as the child is separated from the mother.”

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7 Ibid p. 51.
8 Ibid p.15
9 Andrew Edgar and Peter Sedgwick, Cultural Theory the Key Concepts (Routledge; London & New York), p. 183
However, as for Freud, the male child’s identity depends upon that of the mother (allowing, in English at least, a pun on (m)other”). In effect, this is to argue that the self (or more properly the subject) is positioned by language, which is to say that is positioned as always repressing its own lack of unity.

Therefore, the writer assumes that identity is not an absolute and permanent thing. It is related to the history and culture and how the individuals positioned themselves. As Hall (1996: 4) puts it:

“we need to situate the debates about identity within all those historically specific developments and practices which have disturbed the relatively ‘settled’ character of many population and cultures, above all in relation to the processes of Globalization…and the processes of forced and ‘free’ migration which have become a global phenomenon10.

However, we have to situate identity related with all process of globalization and process of forced and ‘free’ migration which have become a global phenomenon. That’s way the writer does not only use the identity concept but also the concept of cultural identity.

2) The Concept of Cultural Identity

There are at least two different ways of thinking about 'cultural identity'. The first position defines 'cultural identity' in terms of one, shared of culture, a short of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. The secondly, related but different view of cultural identity. This second position recognize that, as well as the many points of similarity, there are also critical points of deep and significant difference which constitute 'what we really are'; or rather – since history has intervened – 'what we have become'.

So, in considering identity in narrative, the issue of cultural identity is useful to characterize, for example, historically, social roles, ideological stance, and the inter-personal alignments taken up by a mean character of the novel as a

process in order to perform identity. However, to apply the cultural identity concept there should be an analysis about the intrinsic element in the story. The most important element that must be observed in the novel is the character. It is not only because the character plays a major role in a story but he or she also creates a conflict that can develop and build the idea of the story.

3) Character Analysis

Character is an element which of vital importance in narrative masterpiece… “In short, we approach fictional characters with the same concerns with which we approach people. We need to be alert for how we are to take them, for what we are to make of them, and we need to see how they may reflect our own experience. In analyzing a character or character’s relationship (and fictional character almost always exist in relation to one another) we relate one act, one speech, one physical detail to another until we understand the character”

Usage of term “character” alone in so many English literature suggest at two different understanding, that is as presented character, and as attitude, interest, desire, emotion, and moral principle had done by the figure (Stanton, 1965: 17).

a) Character

“A character, then, is presumably in imagined person who inhabits a story – although that simple definition may admit to a few exceptions”. “In analyzing a character or character’s relationship (and fictional character almost always exist in relation to one another) we relate one act, one speech, one physical detail to another until we understand the character”.

Galsworthy said “Character is situation”. A character placed in an unrevealing situation or not pressed by events, ideas, or people into some

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12 Robert Di Yanni, Literature; Reading Fiction, Poetry and Drama (Mc Graw Hill Higher Education) p. 54.
14 Robert Di Yanni, Literature; Reading Fiction, Poetry and Drama (Mc Graw Hill Higher Education) p. 54.
awareness of him or his environment runs the risk of dullness or flatness. Therefore, As George Baker points out: “The characters must be appropriate to the needs of the story and the story must suit the dimensions of the characters; the character must be clearly and easily distinguishable from one another; the characters must amplify and complement each others’ personalities; and the characters must be consistent. Consistency, however, doesn’t mean sameness. \(^{16}\)

“Characters behave nearly always in a predictable fashion and that their actions ought to be consistent with their personalities.”\(^{17}\) As Abrams (1981:201) puts it:

“Character is people who presented in a narrative masterpiece, or drama, which by reader interpreted to have the quality of and moral of tendency selected like expressed in utterance and what is conducted in action.”

Therefore, as readers, we often come to care about fictional characters, sometimes identifying with them, sometimes judging them. So, it is clear that character is someone who acts, appears, or is referred to as playing a part in a literary work. If there is action there must be someone to act, a character.

b) Characterization

Characterization is something which writer present and reveals character such as; art, craft, and method of presentation or creation of the fictional personages - involves a similar process. Characters are almost inevitably identified by category – by sex, age, nationality, occupation, and so on. The method of characterization is narrative description with explicit judgment\(^{18}\).

We can generalize from these techniques\(^{19}\) to list the following major methods of revealing character in fiction; narrative summary without judgment, narrative description with implied or explicit judgment, surface details of dress

\(^{16}\) Ibid p. 10.


\(^{19}\) Joyce uses two additional device of characterization in this story: he reveals a character's state of mind through surface details (the fogging of Bob Doran's glasses and the shaking of his hand while he attempts unsuccessfully to shave); he also reveals characters by letting us enter their consciousness, telling us what they think and feel.
and physical appearance, characters' actions – what they do, characters' speech – what they say (and how they say it), characters' consciousness – what they think and feel\(^{20}\).

In these techniques, it is obvious that when we revealed character in fiction such as; make a summary from the narrative statement in order to know what the point are supported with character approach without judgment. Make the narrative description with explicit judgment and also surface details and physical appearance in order to be alert for how we are to take them, for what we are to make of them, and we need to observe their actions, to listen to what they say and how they say it. To notice how they relate to other characters and how other characters respond to them, especially to what they say about each other. To make inferences about characters, we look for connections, for link and clues to their function and significance in the story.

**D. Research Findings**

In analyzing identity in this novel, the writer focuses to analyze dialogues, narrations, and any thoughts of the main character which can represent how she described as the main character, perceive and form her own identity when she forced herself to live in Morocco, Ethiopia and London with any problems in order to survive as her process searching an identity in her life. It is divided into two discussions; firstly, how Lilly described in the novel as the main character will make a background of her journey; secondly is Lilly’s effort to deal with her identity problem.

**a. Lilly as the main character**

In London, Lilly is a devout white Muslim who struggles in her position as the perpetual outsider. She has anything but a stable childhood. As a young white woman who was born in Yugoslavia, raised in Africa and forced to flee Ethiopia for England, she must once again confront the riddle of who she is and where she belongs. Her life as a white Muslim is no less complicated. A hospital staff nurse,

she befriends a refugee from Ethiopia named Amina, whose daughter she helped to deliver in a back alley. Someone who has similarity with Lilly’s journey is rooted in the past. Until, her existence remembered the history of Lilly’s journey in Africa where she began her life and raised as a young white Muslim.

Lilly realizes that her job as a nurse and her white skin become symbol of having power in this world. However, the experience she has, living in Africa, and the religion she posses create fear for people around her. They fear Lilly because Lilly carries something they don’t know, a culture rooted in far place and regarded as the past. Lilly then realize that’s how the world sees her, an African Muslim woman living in the present.

“My white face and white uniform give me the appearance of authority in this new world, though my experience, as my neighbors quickly come to discover, are rooted in the old. I’m a white Muslim woman raised in Africa, now employed by the National Health Service. I exist somewhere between what they know and what they fear, somewhere between the past and the future, which is not quite the present.” (Gibb 2005, 8)

It’s mean a complaint from a young white who has many contradictions between where she came from physically (whites) and where she grew up (local Muslim). So, she decide that she exists somewhere between what they know and what they fear, somewhere between the past and the future, which is not quite the present. For example, when she did a Friday prayer as her activity as a Muslim who bring Ethiopian culture to London.

It is obvious that her identity rooted in the past. Her sense of permanence is shattered when political upheaval forces her to flee to London, where her Islamic Ethiopian consciousness struggles in a state of exile. She proudly wears her bright veil to Friday prayers in London, only to be reprimanded by a drunken lout – “Master race. Go’ it?” Once again, Lilly is the outsider.

It was the most important thing experiences she got for her identity problem in her life as a young white Muslim woman forced to flee Ethiopia for England; she must once again confront the riddle of who she is and where she belongs. The thing that troubled her for quite sometimes is no more a problem. Her identity problem got when she had regulated with the roles of Islam in
Morocco and Ethiopia which is different with her parent’s religion in London where they called home.

b. Lilly’s effort to deal with her identity problem.

Firstly, in Morocco, she represents her individual in Morocco as a nomad who has white skin forced herself lived in Africa because of her parents (as representation). She learned an orthodoxy Islam by Al-Qur’an and the saints and the stable of mystical seekers who gathered around her by Abdal in Morocco (as consumption). She joins in old fellow consanguinity to learn about Islam which is not her parent’s religion (as regulation). The way of Islam she learned from Abdal, the place that she stayed in has formed a certain identity in her (as production).

“Nomads, my father called us, though there was no seasonal pattern to our migration. I was born in Yugoslavia, breast-fed in Ukraine, weaned in Corsica, feed from diapers in Sicily and walking by the time we got to the Algarve”. Just when I was comfortable speaking French, we’d be off to Spain. Just when I had a new best friend, the world was full of strangers again. Until Africa, life was a series of aborted conversations, attachments severed in the very same moment they began. (Gibb 2005, 9)

Secondly, in Ethiopia, her whiteness is a symbolic system of representation as European people as her identity crisis (outsider) in Ethiopia. She begins her representation with consumes Harare language to identify her in one place and culture. She regulates herself with using traditional dress and doing local culture in Ethiopia as her negotiation deal with Ethiopian environment to be one of them. After that, she produces the local culture to identify her as Ethiopian Muslim woman in one place and culture.

I was well covered for this outing, but still, people commented. I heard the whispers: “The farenji, the farenji.”
“How can they see me when it’s so dark?” I asked Nouria.
“It’s your skin,” she said. “White shines”. (Gibb 2005, 75)
At first sight of me, Sheikh Jami bellowed angrily: “Yee min khowa?raja?Farenji?” Terms of insult in an unintelligible tongue. Hussein leapt forward, threw himself at the sheikh’s feet, grasped him by the ankles and begged his understanding.
“Yes of course!” bellowed the sheikh, switching to Arabic. “You, fine, but what is she doing here? A European in my house!” (Gibb 2005, 39)
Thirdly, in London, her identity as Ethiopian Muslim who has local culture represents her subjectivity which is different with her own country, London. She is a nurse to negotiate herself with European people identifying her as a young British Muslim woman in London.

*This might be the only time they ever witness this old Harari tradition, I realize. This is what happens in the West. Muslims from Pakistan pray alongside Muslims from Nigeria and Ethiopia and Malaysia and Iran, and because the only thing they share in common is the holy book, that becomes the sole basis of the new community; not culture, not tradition, not place. The book is the only thing that offers consensus, so traditions are discarded as if they are filthy third-world clothes. “We were ignorant before,” people say, as if it is only in the West that they have learned the true way of Islam.* (Gibb 2005, 330)

The journey Lilly’s experience to gain one identity is a reflection of how someone represents, consumes, regulates, and produces identity. As a nomad, she is a young British who forced herself to live in Africa (Morocco and Ethiopia) to get a true identity about who she is in one place and culture. She learns the language used at the place to communicate or interact with the environment until she can negotiate with the Ethiopian environment. She wears veil which is indicate Lilly as a Muslim, one of them who does the role of Islam and adapt to the local culture with choose color as same as Harare-style. Besides that, she does traditional local culture as a rule of Islam which characterizes her as a Muslim of Ethiopia. So, she can identify her as Muslim Ethiopian woman who has local culture in one place.

Lilly is positioned as a nomadic person in morocco until she get the crisis identity because she has no home to be sent back to, no friends, no relatives who can help her. So, she has no ability to identify herself with one place and culture. Her subjectivity is positioned in here as a young white Muslim which is brought and the personal investment which is made in positions of identity and of the reasons why we are attached to particular identities. After that, she represents her as a young white Muslim from Morocco and studies Harare language in Ethiopia as symbolic systems create the possibilities of what she is and what she becomes. She regulates her with the roles of Ethiopian environment and consumes local
Ethiopian culture as a process deal with the Ethiopian environment to get one place and culture and be one of them.

Her experience is an outsider, adapt with the local culture in Ethiopia give meaning about identity she adopt. After that, she remains to use Ethiopian culture as her identity in London is a process to produce one identity as her true identity. So, it shows that she is an Ethiopian who has local culture. She brought her identity when she returns back to London as her own country. It means that her identity getting from Ethiopian environment is a product of society which brought to identify her as Ethiopian who was born in London.

Principally, identity provides a way of understanding the interplay between our subjective experience of the world and the cultural and historical settings in which that fragile subjectivity is formed.

Sircuit of Culture
E. Conclusions

The story *Sweetness in the Belly* by Camilla Gibbs is about what identity is and what makes a minority received in one place with any different. A nomadic person who was born in Yugoslavia, London must live in Africa in order to survive. A main character is unique and complex in the novel. She internalizes her with one place to get obvious identity about who is she and where is she. With little different, she gets obstacle to deal with the environment because of her skin. She works hard to identify her in one place with her efforts, such as: language, national dress, and culture.

In fact, the story tells about Lilly’s struggle to get a place in Ethiopia as a white Muslim woman and retains her identity as a Muslim in London. She joins in old fellow consanguinity to learn about Islam and adapt to the local culture to deal with the Ethiopian environment with any different. She identifies her as a minority in one place, consumes and produces local culture in Ethiopia until she is one of them as an Ethiopian environment. And then, she retains her identity as a Muslim who has Ethiopian local culture in London though London is her own country. Instead of being European, she becomes a stranger in her own country.

Lilly can be called as a center of the story; her efforts to survive in Africa make her to be an Ethiopian who has a local culture different with her parents. Her effort to look her for true identity is adapting with local culture in Africa (Morocco and Ethiopia). She is a nomad in Morocco; she joins in old fellow consanguinity to learn more about Islam which is not her parent’s religion until she is a young white Muslim. She is not welcomed when she had moved to Ethiopia because she is a Europe girl who has white skin. But, she deals with Ethiopian environment until she is one of them who have a local culture. Besides that, she must once again confront the riddle of who she is and where she belongs in London but she remains an Ethiopian by continue to use the local culture and identity.

It is an interesting aspect to analyze. As a white woman, she succeeds surviving herself with the environment which has different skin with her in Africa. She is a young white Muslim woman who was born in Yugoslavia, London. She
has Ethiopian local culture retained as her identity in one place and culture even in her own country, London. It means that her identity is a product of society getting from Ethiopian environment when she deals with them in order to survive.

The title of Gibb’s novel, *Sweetness in the Belly*, is actually a reference how someone deals with the environment which is different to get one place and culture. It is also rich of many cultural interactions. A nomadic person who has no home to live, no friends can help her and no obvious identity make a journey to survive herself with internalize her in one place and culture. There are many efforts she done as her process identity to get one place and be one of them. Finally, there are many aspects, such as identity process, culture, tradition, and multicultural identity that we can dig from the story that can make us understand more about what the story wants to deliver.

Based on the analysis through a main character behavior, there are some concepts identity used in searching her identity and surviving herself in one place and culture. Her journey deals with the environment as outsider in one place and culture. She consumes and produces the cultural identity in one place where she lived to survive. So, her identity is a product of society whose receive her as one of them, Ethiopian.

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Alexandre Varty, *Sweetness in the Belly)* / By Camilla Gibb,

G. Curriculum Vitae

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CHAPTER I
INTRODUCTION

A. Background of the Study

Literary works is born in the center of society as the result of author imagination and his symptoms of social around him. Significance of literary works takes a root at certain culture if elaborated to reality of social surrounding. The present of literary works represents the part of life of society. Therefore, literary works is an application of feeling and language toward real life. One of this literary works is a novel such as; *Sweetness in the Belly’s novel*.

*Sweetness in the Belly* is a novel written by a famous novelist in Canada, Camilla Gibb. Based on 1969 autobiographical, this novel tells about a young white Muslim woman, namely is Lilly who was born in Yugoslavia, raised in Africa (Morocco and Ethiopia). After that, she forced to flee Ethiopia for England in order to survive. This novel is addressing the pain of immigration because Lilly whose nomadic parents left her with a legacy of intense and varied cultural bonds and the beauty of sharing unfamiliar customs and the horror of seeing one's home country in tatters. Therefore, this novel means to express a remarkable spiritual

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1 “*Sweetness in the Belly* is a timely and compelling novel of ideas which explores the ethics of cultural identity in a multicultural era. . . . [It] is a sophisticated, ambitious and deeply affecting novel which is devastatingly relevant to our contemporary world.” –2005 Scotia bank Giller Prize jury citation

2 *Camilla Gibb* was born in London, England, and grew up in Toronto. She has a Ph.D. in social anthropology from Oxford University for which she conducted fieldwork in Ethiopia. Her two previous novels, *Mouthing the Words* and *The Petty Details of So-and-so’s Life*, have been translated into eleven languages and published to rave reviews around the world. She is one of 21 writers on the “Orange Futures List” — a list of young writers to watch, compiled by the jury of the prestigious Orange Prize. She is currently Writer in Residence at the University of Toronto. [http://www.randomhouse.ca/catalog/display.pperl?isbn=9780385660181](http://www.randomhouse.ca/catalog/display.pperl?isbn=9780385660181)
and geographical journey of a young white woman who struggles with cultural contradictions to find community and love³.

Lilly is a nomadic person begun her passage in Morocco because of her parents left her alone in Africa. She has no home to live and she has no friends who can help her in Africa. She has no obvious identity about who she is until she struggle to survive herself lived in Africa with many difference, obstacle and insult. She joins in old fellow consanguinity to learn about Islam.

She is an outsider when she moved to Ethiopia, Africa. As a young white Muslim woman, Lilly deals with Ethiopian environment and adapt to the local culture. She deals with the Ethiopian environment which has not welcomed because of different skin with her and works hard to be one of them in order to survive. She adapts to the local culture learned more about the role of Islam. After that, she received in Ethiopia but she forced to flee Ethiopia for England; she must once again confront the riddle of who she is and where she belongs as an outsider. Therefore, Lilly’s experience which is an outsider reflect⁴ the pain, cultural relocation and uncertainty of tribal, political and religious refugees the world over.

“We need to situate the debates about identity within all those historically specific developments and practices which have disturbed the relatively ‘settled’ character of many population and cultures, above all in relation to the processes of Globalization…and the processes of forced and ‘free’ migration which have become a global phenomenon.”⁵

What makes the novel so interesting to analyze is Sweetness in the Belly reflects an internal conflict comes to her when realizing that she is a middle of life in a foreign place that everything differs from her own country, Europe. The

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⁴ Kirkus Reviews, *about this book*.
http://www.randomhouse.ca/catalog/display.pperl?isbn=9780385660181
difference come from race discrimination, Language, life style, social life, and it is of course difference of cultural facet. As an outsider, Lilly has learned to respect Ethiopian culture to be one of them and deal with the environment and she must once again confront the riddle of who she is and where she belongs in London.

Between two cultures, (London and Africa), the conflicts concerning spirit of Lilly emerge are; She is a European girl because she was born in Yugoslavia with white skin or she has transformed to being an Ethiopian environment who has local culture, or might reside at both cultures when she forced to flee Ethiopia for England as a nurse who has local culture in Islam. Naturally, internal conflicts conceived by Lilly is a conflict concerning with her identity.

Based on the background, the writer finds that identity becomes an interesting issue to analyze in the novel Sweetness in the Belly. It is because not only the novel is rich of the issue of identity, but the writer also wants to understand more about how the main character described when she survived herself in Morocco and deal with Ethiopian environment which is not welcomed her in Ethiopia. After that, she forced to flee Ethiopia for England; she must once again confront the riddle of who she is and where she belongs.

B. Focus of the Study

In this thesis, the writer will focus to analyze the main character ‘Lilly’ and the concept of identity. The writer would like to analyze the Lilly’s identity in
her journey surviving herself to get one place and culture in Sweetness in the Belly’s novel, by Camilla Gibb.

C. Research Question

Based on the background of the study and focus of the study above, the writer tries to formulate the problem to reach more organizational research. The research questions of this study are:

1. How is Lilly as the main character described in the novel “Sweetness in the Belly”?
2. How does Lilly deal with her identity problem?

D. Significance of the Study

The writer hopes this research will give the information about the concept of identity and cultural identity will give more information about the concept of identity presented by ‘Lilly’ as main character in the novel Sweetness in the Belly. Furthermore, the result of this research hopefully can be used as an input in literary world.

E. The Methodology of Research

1. The Objective of the Study

The objective of this study is to know about how Lilly accepts with one different community and adapts with the different environment in one place and culture. Besides that, the writer also wants to know how the process of identity occurs and rates as when she was an outsider.
2. The Method of Research

The writer conducts the research by using qualitative descriptive method that describes natural phenomenon has occurred and makes relation between events each other. This method collects variety of sources based on the study of identity concept and a main character. The writer will also describe and analyze the journey of main character using the concept of identity.

3. The Teaching for Data Analysis

The writer used some techniques to analyze data, in order to get a good research. Such as reading comprehension of the novel, collects and underline the statements, which have any relation with the context above, describe and analyze of theoretical framework that suitable with research question, makes notes, arrange and determine the data, and applied of the research.

4. The Unit of Analysis

The unit of analysis is *Sweetness in the Belly’s* novel written by Camilla Gibb that published in 2005 by William Heinemann, London. That is one of those near-perfect fictions: a sustained flight of imagination backed up by firsthand experience, with a sympathetic but alluringly outré central character and teeming, colorful supporting cast" by Alexandre Varty, Inc.

5. Time and Place

This analysis accomplished in semester eight until ten, Syarif Hidayatullah State Islamic University Jakarta.

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CHAPTER II
THEORETICAL FRAMEWORK

A. The Concept of Identity

Identity is something important in our live to show different characteristic and to complete one other. It gives us an idea of who we are and how we relate to others and the world in which we live. Identity marks the ways in which we are the same as others who share that position, and the ways in which we are different from those who do not. As du Gay, Hall et al. said:

“Identities are produced, consumed and regulated within culture – creating meanings through symbolic systems of representation about the identity positions which we might adopt.”

It is clearly defined from the statement above that identity is produced, consumed, and regulate with the others. It is not only ending up with belonging, but it is more than that. Identity is also about social relationship, and often about values. By saying who we are, we are also expressing what we are, what we believe, and what we desire.

“…du Gay, Hall et al. argue that in order to get a full understanding of a cultural text or artifact, it is necessary to analyze the processes of representation, identity, production, consumption and regulation.”

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8 Ibid. p. 2.
Circuit of Culture

As this is a circuit, it is possible to start any point; it is not a linear, sequential process. Each moment in the circuit is also inextricably tied up with each of the others, but they are separated here in order to allow us to focus on particular moments. The study of representation includes symbolic system – of language and visual images, for example – such as those involved in advertising a product like the Walkman, which produces meanings about the sorts of people who would use such an artifact, that is the identities associated with it. These identities and the artifact with which they are associated are produced, both technically and culturally, in order to target the consumers who buy the product with which they – the producers hope – will identify. As Stuart Hall, (Cultural Identity and Diaspora) explains:

“Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation.”

10 Ibid p. 51.
The quotation above shows that identity is often addressed as problematic. Because, identity gives us a location in the world and present the link between us and the society in which we live; this has made the concept the subject of increased academic interest as a conceptual tool with which to understand and make sense of social, cultural, economic, and political change. For example, the loss of identity which may be seen as accompanying changes in employment and job losses, the search for identity which follows the break up of communities or of personal relationships and even ‘identity crisis’.

“Just now everybody wants to talk about ‘identity’... identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty.”11 (Mercer, 1990, p. 4)

This quotation shows a number of different contexts in which questions of identity and identity crisis have become central, including globalization and the processes associated with global change, question of history, social change and political movements.

In Lacan’s reinterpretation of Freud12 “the problematic identity of the self or subject is explored further”. For Lacan, self consciousness emerges only at the mirror stage (at approximately six to eighteen months). Here the infant recognizes its reflection as a reflection of itself. It therefore comes to know itself, not directly, but through the mirror image.

The self emerges as the promise of control in the face of the fragmentation that occurs as the child is separated from the mother.

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11 Ibid p.15
12 Andrew Edgar and Peter Sedgwick, Cultural Theory the Key Concepts (Routledge; London & New York), p. 183
However, as for Freud, the male child’s identity depends upon that of the mother (allowing, in English at least, a pun on (m)other)”. In effect, this is to argue that the self (or more properly the subject) is positioned by language, which is to say that is positioned as always repressing its own lack of unity.

Therefore, the writer assumes that identity is not an absolute and permanent thing. It is related to the history and culture and how the individuals positioned themselves. As Hall (1996: 4) puts it:

“we need to situate the debates about identity within all those historically specific developments and practices which have disturbed the relatively ‘settled’ character of many population and cultures, above all in relation to the processes of Globalization…and the processes of forced and ‘free’ migration which have become a global phenomenon." 

However, we have to situate identity related with all process of globalization and process of forced and ‘free’ migration which have become a global phenomenon. That’s way the writer does not only use the identity concept but also the concept of cultural identity.

**B. The Concept of Cultural Identity**

Raymond Williams, the welsh cultural theorist and late Professor of Drama at Cambridge University; famously described that Williams (1976:76) puts it:

'culture' as 'one of the two or three most complicated words in the English language" 

Complexity is nowhere more apparent than in his own attempts to define its usage. In his first major work, culture and society 1780 – 1950, he drew

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attention to four important kinds of meaning that attach to the word. Williams said that:

"An individual habit of mind; the state of intellectual development of a whole society; the arts; and the whole way of life of a group or people."\textsuperscript{15}

More recently, Geoffray Hartman, Professor of English and Comparative Literature at Yale University, has observed that;

*Culture is 'an inflammatory word', which in some circumstances can even kindle 'actual wars'. Culture is a good thing, then, but also a dangerous thing."\textsuperscript{16}

For Williams, the idea of culture held out the promise of emancipation; for Hartman, 'the fateful question' as to whether a truly 'generous' idea of culture is possible remains only 'precariously' open.

The concept of 'culture', Williams, explained:

"Become a noun of 'inner' process, specialized to its presumed agencies in 'intellectual life' and 'the arts'. It becomes also a noun of general process, specialized to its presumed configurations in 'whole ways of life'. It played a crucial role in definitions of 'the arts' and 'the humanities', from the first sense. It played an equally crucial role in definitions of the 'human sciences' and the 'social sciences', in the second sense."\textsuperscript{17}

So, from the statement above there is a clear parallel between Hartman and Williams here, since, 'culture' is to 'a culture' as 'arts' is to 'a whole way of life'. There are at least two different ways of thinking about 'cultural identity'. The first position defines 'cultural identity' in terms of one, shared of culture, a short of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold

\textsuperscript{16} Ibid. p. 3
\textsuperscript{17} Ibid. p. 4
in common. The secondly, related but different view of cultural identity. This second position recognize that, as well as the many points of similarity, there are also critical points of deep and significant difference which constitute ‘what we really are’; or rather – since history has intervened – ‘what we have become.’

So, in considering identity in narrative, the issue of cultural identity is useful to characterize, for example, historically, social roles, ideological stance, and the inter-personal alignments taken up by a mean character of the novel as a process in order to perform identity. However, to apply the cultural identity concept there should be an analysis about the intrinsic element in the story. The most important element that must be observed in the novel is the character. It is not only because the character plays a major role in a story but he or she also creates a conflict that can develop and build the idea of the story.

C. Character Analysis

Character is an element which of vital importance in narrative masterpiece… “In short, we approach fictional characters with the same concerns with which we approach people. We need to be alert for how we are to take them, for what we are to make of them, and we need to see how they may reflect our own experience. In analyzing a character or character’s relationship (and fictional character almost always exist in relation to one another) we relate one act, one speech, one physical detail to another until we understand the character.”

Usage of term “character” alone in so many English literature suggest at two different understanding, that is as presented character, and as

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attitude, interest, desire, emotion, and moral principle had done by the figure (Stanton, 1965: 17).

**Character**

“A character, then, is presumably in imagined person who inhabits a story – although that simple definition may admit to a few exceptions.”20 “In analyzing a character or character’s relationship (and fictional character almost always exist in relation to one another) we relate one act, one speech, one physical detail to another until we understand the character.”21

Galsworthy said “Character is situation.”22 A character placed in an unrevealing situation or not pressed by events, ideas, or people into some awareness of him or his environment runs the risk of dullness or flatness. Therefore, As George Baker points out: “The characters must be appropriate to the needs of the story and the story must suit the dimensions of the characters; the character must be clearly and easily distinguishable from one another; the characters must amplify and complement each others’ personalities; and the characters must be consistent. Consistency, however, doesn’t mean sameness.23

“Characters behave nearly always in a predictable fashion and that their actions ought to be consistent with their personalities.”24 As Abrams (1981:201) puts it:

“Character is people who presented in a narrative masterpiece, or drama, which by reader interpreted to have the quality of and moral of tendency selected like expressed in utterance and what is conducted in action.”

Therefore, as readers, we often come to care about fictional characters, sometimes identifying with them, sometimes judging them. So, it is clear that character is someone who acts, appears, or is referred to as playing a part in a literary work. If there is action there must be someone to act, a character.

Characterization

Characterization is something which writer present and reveals character such as; art, craft, and method of presentation or creation of the fictional personages - involves a similar process. Characters are almost inevitably identified by category – by sex, age, nationality, occupation, and so on. The method of characterization is narrative description with explicit judgment.25

We can generalize from these techniques26 to list the following major methods of revealing character in fiction; narrative summary without judgment, narrative description with implied or explicit judgment, surface details of dress and physical appearance, characters' actions – what they do, characters' speech – what they say (and how they say it), characters' consciousness – what they think and feel.27

26 Joyce uses two additional device of characterization in this story: he reveals a character's state of mind through surface details (the fogging of Bob Doran's glasses and the shaking of his hand while he attempts unsuccessfully to shave); he also reveals characters by letting us enter their consciousness, telling us what they think and feel.
27 Robert Di Yanni, Literature; Reading Fiction, Poetry and Drama(Mc Graw Hill Higher Education). p. 56.
In these techniques, it is obvious that when we revealed character in fiction such as; make a summary from the narrative statement in order to know what the point are supported with character approach without judgment. Make the narrative description with explicit judgment and also surface details and physical appearance in order to be alert for how we are to take them, for what we are to make of them, and we need to observe their actions, to listen to what they say and how they say it. To notice how they relate to other characters and how other characters respond to them, especially to what they say about each other. To make inferences about characters, we look for connections, for link and clues to their function and significance in the story.
CHAPTER III
RESEARCH FINDINGS

Data Description

‘Sweetness in the Belly’ tells about a young white woman named Lilly who was born in Yugoslavia and raised in Africa and then return to London in order to survive. The novel mostly talks about Lilly as the main character who has the cultural contradictions in her life in Africa. It weaves four years of Lilly’s experiences in Ethiopia with her life in London. The novel opens with Lilly’s exile existence in gloomy London, where she forms a strong friendship with Amina, an Ethiopian refugee who has similarity with her journey rooted in the past. They establish a community association to help reunite family members who have fled Ethiopia.

Lilly begins her life in Morocco when her parents left her alone in the care of a Sufi sheikh, who shows her the way of Islam through the Qur'an. It caused she has no home to live and be the best to remain at the shrine rather than return to the city. She joins in old fellow consanguinity learns more about Islam which is not her parent’s religion. Then, she makes a journey from Morocco to Ethiopia in order to survive. She adapts to the local culture deal with Ethiopian environment and culture. After that, she is forced to flee Ethiopia for England, she must once again confront the riddle of who she is and where she belongs.

So, the novel tells about internal conflict of Lilly’s journey which begun from Ethiopia to London. As a young white woman, she is a devout white Muslim who struggles in her position as the perpetual outsider. Lilly was born to nudist
hippies who traipsed around the world, and her childhood was filled with instability. After that, she is forced to flee Ethiopia for England, she must once again confront the riddle of who she is and where she belongs. Therefore, the novel shows that Lilly is important to be analyzed, such as her identity.

In analyzing Lilly’s identity in this novel, the writer focuses to analyze dialogues, narrations, and any thoughts of the main character which can represent how she described as the main character, perceive and form her own identity when she forced herself to live in Morocco, Ethiopia and London with any problems in order to survive as her process searching an identity in her life. It is divided into two discussions; firstly, how Lilly described in the novel as the main character will make a background of her journey; secondly is Lilly’s effort to deal with the Ethiopian environment.

List of the characteristic

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<th>No</th>
<th>Character</th>
<th>Corpus</th>
<th>Remark</th>
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<tbody>
<tr>
<td>1</td>
<td>Lilly</td>
<td>“I offered her a bridge, but her presence in my flat, her body and soul kneeling and praying beside me, gave me a way back to the life that I’d left behind. For the first time in years, I felt part of something. For the first time in years, I felt happy.” (Gibb 2005, 15)</td>
<td>Sensitive / Feeling</td>
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<td></td>
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<td>“Because you remind me of people ...people I love,” I finally said. “And none of them are here.” (Gibb 2005, 19)</td>
<td>Broken heart</td>
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<td></td>
<td></td>
<td>“It is Amina’s hope that keeps me buoyed, keeps it bearable in those moments when the names slip like water through my fingers. She placed a bucket in my hands and together we”</td>
<td>Confidence</td>
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“begin again, pulling out one name at a time.” (Gibb 2005, 25)

“It just makes the passage between places too painful. It’s all about the journey. You don’t want to spoil the journey by missing what you’ve left and worrying about where you’re going” was his standard reply.” (Gibb 2005, 9)

“My white face and white uniform give me the appearance of authority in this new world, though my experience, as my neighbors quickly come to discover, are rooted in the old. I’m a white Muslim woman raised in Africa, now employed by the National Health Service. I exist somewhere between what they know and what they fear, somewhere between the past and the future, which is not quite the present.” (Gibb 2005, 8)

Friday prayers, the one time a week I wear a veil. Would you look at ‘is cunt! A white fu’in Paki! (Gibb 2005, 132)

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### List of the identity concept

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<th>No</th>
<th>Character</th>
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<tr>
<td>1.</td>
<td>Lilly</td>
<td>“Nomads, my father called us, though there was no seasonal pattern to our migration. I was born in Yugoslavia, breast-fed in Ukraine, weaned in Corsica, feed from diapers in Sicily and walking by the time we got to the Algarve”. Just when I was comfortable speaking French, we’d be off to Spain. Just when I had a new best friend, the world was full of strangers again. Until Africa, life was a series of aborted conversations, attachments severed in</td>
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the very same moment they began. (Gibb 2005, 75)

Mine begins in Morocco, under the tutelage of the Great Abdal. He showed me the way of Islam through the Qur’an and the saints and the stable of mystical seekers who gathered round him. Although he and Muhammad Bruce agreed my education would be more orthodox, the Great Abdal hoped that one day this would lead me into the more esoteric world of Sufism. (Gibb, 2005, 23)

“my father was English.” I told him. “Not a Muslim. But I was brought up as a Muslim in Morocco.” (Gibb 2005, 72)

I was not always a Muslim, but once I was led into the absorption of prayer and the mysteries of the Qur’an, something troubled in me became still. (Gibb 2005, 9)

I was well covered for this outing, but still, people commented. I heard the whispers: “The farenji, the farenji.” “How can they see me when it’s so dark?” I asked Nouria. “It’s your skin,” she said. “White shines.” ever challenged it. (Gibb 2005, 75)

At first sight of me, Sheikh Jami bellowed angrily: “Yee min khowraja?Farenji?” Terms of insult in an unintelligible tongue. Hussein leapt forward, threw himself at the sheikh’s feet, grasped him by the ankles and begged his understanding. “Yes of course!” bellowed the sheikh, switching to Arabic. “You, fine, but what is she doing here? A European in my house!” (Gibb 2005, 39)
I wanted to disappear, to blend into the stench in the air, melt into the high white walls of the compounds that flanked us on each side, be an observer, not the observed. My life was now in the hands of a woman who has leading me left and right and right and left through tangled streets until I was sure we had come full circle. (Gibb 2005, 41)

In return for my new vocabulary, I offered to teach the boys some more Arabic. After dinner, we would sit by the dying light of the fire in the cramped kitchen and practice the alphabet together, writing the letters on slate with chalk. (Gibb 2005, 54)

Anwar spoke some, which he’d learned during his few years at the madrasa. I would point at something in the compound – a cockroach, a sack of grain, a dress hanging from the washing line – and Anwar would give me the Harari word. The last thing he named for me in the compound was the plant growing out of the rubber boot, (Gibb 2005, 52-53)

Both of the women were staring at me. “What?” I demanded. “You know that you must always cover your hair outside the compound,” Gishta said. (Gibb 2005, 95)

To me she said one word: “Fohdah.” She tugged at her veil. “Yes, yes” I said excitedly, raising a finger, asking them to wait a minute. I went into the dark room and pulled my one veil from my rucksack. Navy, plain, a little rough around the edges. Gishta made a sucking noise and shook her head. “What’s wrong with it?” I asked.
“Ginee?” she replied. I frowned, not understanding.” (Gibb 2005, 46)

“Gishta pointed at one, but I shook my head. Too gaudy. I pointed at another, but Gishta shook her haid. Too plain?” (Gibb 2005, 47)

“And that you must never be alone with a man, because the devil will be your third companion,” Nouria added, the first in her arsenal of Arabic proverbs, most of which seemed to concern relations between men and women.

“And you know that when you have the monthly blood, you must never visit the mosque or prepare food, for this is a hurt and a pollution,” Gishta said gravely. (Gibb 2005, 58)

“Do you miss eating with a knife and fork?” Aziz asked.

“I like eating with my hands.”

“But it’s not very hygienic.”

“It’s much more sociable, though. There’s something uncharitable about having your own plate, something wrong about stabbing your food with a piece of metal. Food tastes right from the hand.” (Gibb 2005, 256)

“My white face and white uniform give me the appearance of authority in this new world, though my experience, as my neighbors quickly come to discover, are rooted in the old. I’m a white Muslim woman raised in Africa, now employed by the National Health Service. I exist somewhere between what they know and what they fear, somewhere between the past and the future, which is not quite the present.” (Gibb 2005, 8)

“Amina.” I smile. Waving a pack of incense. We have to expel the spirits.
first. She laughs and tells me that I am very fashinn qadim, just like an old woman of Harar. (Gibb 2005, 330)

The two of us shriek with laughter until we both realize that it’s not funny at all. This is just what the world looks like now: a veiled Ethiopian woman skiing down the side of a Canadian mountain. (Gibb 2005, 333)

The Ethiopian in me would wail, make her grief known; she would look to the sky and cry at the top of her lungs, begging Allah for mercy for forgiveness, for compassion for the souls of those she loves. But the English in me is mute. (Gibb 2005, 325)

But for me, England was the only logical place, where the roots of my history, as alien as these might seem, are actually buried. My journey ends here. It ended here years ago, in fact, well before I was ready. It’s taken seventeen years for my soul to catch up with my body. (Gibb 2005, 332)

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<tr>
<th>Life style</th>
<th>Local identity</th>
<th>True identity</th>
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A. Lilly as the main character

In London, Lilly is a devoted white Muslim who struggles in her position as the perpetual outsider. She has everything but a stable childhood. As a young white woman who was born in Yugoslavia, raised in Africa and forced to flee Ethiopia for England, she must once again confront the riddle of who she is and where she belongs. Her life as a white Muslim is no less complicated. A hospital staff nurse, she befriends a refugee from Ethiopia named Amina, whose daughter she helped to deliver in a back alley. Someone who has similarity with Lilly’s
journey is rooted in the past. Until, her existence remembered the history of Lilly’s journey in Africa where she begun her life and raised as a young white Muslim.

“I offered her a bridge, but her presence in my flat, her body and soul kneeling and praying beside me, gave me a way back to the life that I’d left behind. For the first time in years, I felt part of something. For the first time in years, I felt happy.” (Gibb 2005, 15)

In this statement as Lilly’s acknowledgment shows that she was part of her and gave her way back to the life that she’d left behind. It shows what she got from Morocco and Ethiopia is come back from someone who was in her flat to confront the riddle of who she is and where she belongs in London. And, it supported by her confession:

“Because you remind me of people ... people I love,” I finally said. “And none of them are here.” (Gibb 2005, 19)

Her confession is as her missing in the last time “Ethiopia.” The statements ‘people she love and none of them are here’ that showed unwillingness to remember it again. And, it will only spoil the journey and worrying about where she’s going.

“It is Amina’s hope that keeps me buoyed, keeps it bearable in those moments when the names slip like water through my fingers. She placed a bucket in my hands and together we begin again, pulling out one name at a time.” (Gibb 2005, 25)

But, what she felt is different. Instead, she gives Lilly motivation and opportunity to return comes up. An early life was in the past confronting the riddle of a new life in London. Therefore, three statements above are some
motivations to make her come up and look always at her journey rooted in the past.

“It just makes the passage between places too painful. It’s all about the journey. You don’t want to spoil the journey by missing what you’ve left and worrying about where you’re going” was his standard reply.” (Gibb 2005, 9)

This massage remembered her journeys flee Ethiopia for England get identities problem; she was a young white woman but she was a Muslim who rose at Ethiopia who has a local culture. Her white skin is not guaranteed her as a British woman because her identities rooted in the past.

“My white face and white uniform give me the appearance of authority in this new world, though my experience, as my neighbors quickly come to discover, are rooted in the old. I’m a white Muslim woman raised in Africa, now employed by the National Health Service. I exist somewhere between what they know and what they fear, somewhere between the past and the future, which is not quite the present.” (Gibb 2005, 8)

In this quotation, Lilly realizes that her job as a nurse and her white skin become symbol of having power in this world. However, the experience she has, living in Africa, and the religion she posses create fear for people around her. They fear Lilly because Lilly carries something they don’t know, a culture rooted in far place and regarded as the past. Lilly then realize that’s how the world sees her, an African Muslim woman living in the present.

It’s mean a complaint from a young white who has many contradictions between where she came from physically (whites) and where she grew up (local Muslim). So, she decide that she exists somewhere between what they know and what they fear, somewhere between the past and the future, which is not quite the present. For example, when she did a Friday prayer as her activity as a Muslim
who bring Ethiopian culture to London. It was making a problem in London environment, such as;

*Friday prayers, the one time a week I wear a veil. Would you look at ‘is cunt! A white fu’in Paki! (Gibb 2005, 132)*

It is obvious that her identity rooted in the past. Her sense of permanence is shattered when political upheaval forces her to flee to London, where her Islamic Ethiopian consciousness struggles in a state of exile. She proudly wears her bright veil to Friday prayers in London, only to be reprimanded by a drunken lout – “Master race. Go’ it?” Once again, Lilly is the outsider.

It was the most important thing experiences she got for her identity problem in her life as a young white Muslim woman forced to flee Ethiopia for England; she must once again confront the riddle of who she is and where she belongs. The thing that troubled her for quite sometimes is no more a problem. Her identity problem got when she had regulated with the roles of Islam in Morocco and Ethiopia which is different with her parent’s religion in London where they called home.

B. Lilly’s effort to deal with her identity problem.

a) Morocco

Identity’s problem of Lilly is concern with her parents as nomadic person forced to flee Europe for Africa. Her identity’s problem begins when her parents left her alone in Morocco. She has no home to live, she has no obvious identity, and why her parents left her in Morocco, Africa.

“Nomads, my father called us, though there was no seasonal pattern to our migration. I was born in Yugoslavia, breast-fed in Ukraine, weaned in Corsica, feed from diapers in Sicily and walking by the time we got to the
Algarve”. Just when I was comfortable speaking French, we’d be off to Spain. Just when I had a new best friend, the world was full of strangers again. Until Africa, life was a series of aborted conversations, attachments severed in the very same moment they began. (Gibb 2005, 9)

The quotation above shows that Lilly is a young white woman who has no home to live. She has never lived in one place permanently. As a result, she has no friends close to her; it is because she has never make relation with them in along time. Her nomadic life makes her has no home to be sent back to, no friends, no relatives who can help her. So, she has no ability to identify herself with one place and culture. It shows that nomad is her representation as a symbolic system from her individual.

As a result, she has inability to identify herself with one place and culture makes Lilly difficult to get obvious identity, such as self identity and cultural identity. She cannot confess herself as British woman who came from Yugoslavia, Ukraine, Corsica, and etc. She has never had long enough time to identify herself with a certain place or someone at the place. There is nothing important in her life at the time. This situation starts to change when she stays quite long enough in one place. She believes that her life starts in Morocco.

Mine begins in Morocco, under the tutelage of the Great Abdal. He showed me the way of Islam through the Qur’an and the saints and the stable of mystical seekers who gathered round him. Although he and Muhammad Bruce agreed my education would be more orthodox, the Great Abdal hoped that one day this would lead me into the more esoteric world of Sufism. (Gibb 2005, 23)

The quotation above shows her best choice to live in Morocco, Africa. She stays with Abdal Akbar who looks after her in Morocco when her parents leave her alone in Africa because they had business and they needed to finish up in
Tangier. She learns about orthodoxy Islam by Al-Qur’an and the saints and the stable of mystical seekers who gathered round her by Abdal in Morocco. The time she spends in Morocco results a friendship between her and Abdal Akbar. She begins to compare her previous nomadic live with the live she has in Morocco.

She soon understands that being Muslim is one of her true identity at the time. It means that she joins in old fellow consanguinity to learn about Islam which is not her parent’s religion. As she begins to compare them, she starts to identify herself with Morocco as a Muslim. The way of Islam she learned from Abdal, and the place that she stayed in has formed a certain identity in her.

Unfortunately, when she has just begun to learn more about Islam in Morocco, Abdal suggests her to make journey to Harar. She must go to Ethiopia as soon as possible in order to survive because Morocco is not peaceful anymore. She will die if she is still in Morocco because the place is fighting the postcolonial wars in the next.

So in February of 1969, Qur’an in hand, and a letter of introduction from Muhammad Bruce to the emperor of Ethiopia (signed “your supplicant, Your servant”) our hajj and hijrah began. The Great Abdal drained the coffers in order to sent us across the Sahara in search of refuge in Ethiopia (Gibb 2005, 38)

In February of 1969, Lilly makes the journey to Harare to protect herself searching for refuge in Ethiopia. She must stay in Ethiopia because Ethiopia is one of country which not fighting postcolonial wars, because it, alone in Africa had maintained its independence. So, she must live in Ethiopia in order to survive. Once again she has to move to a strange place and starts all over again, adapting to new environment.
b) Ethiopia

In Harare, Lilly earns her keep by helping with the household chores and teaching local children the Qur'an. Ignoring the cries of farenji (foreigner), she slowly begins to put down roots, learning the language and immersing herself in a culture rich in customs and rituals and lush with glittering bright headscarves, the chorus of muezzins and the scent of incense and coffee. Lilly is a young white Muslim who comes from Morocco to live in Ethiopia in order to survive. She must adapt to the local culture of Ethiopia which in many ways are difference. She joins in old fellow consanguinity to learn more about Islam in Ethiopia. But, her whiteness has become an obstacle to adapt to Ethiopian culture.

_I was well covered for this outing, but still, people commented. I heard the whispers: “The farenji, the farenji.”

“How can they see me when it’s so dark?” I asked Nouria.

“It’s your skin,” she said. “White shines.” (Gibb 2005, 75)

She is a white’s woman who becomes attention by Ethiopian environment. Her whiteness showed that she is a stranger, not one of them. She is easily recognized because she is the only one who has white skin in Ethiopia. So, she is called farenji by Ethiopian as terms of insult to a stranger who comes from Europe to Ethiopia. It is her representation as a symbolic system in Ethiopia.

_At first sight of me, Sheikh Jami bellowed angrily: “Yee min khowraja?Farenji?” Terms of insult in an unintelligible tongue.

Hussein leapt forward, threw himself at the sheikh’s feet, grasped him by the ankles and begged his understanding.

“Yes of course!” bellowed the sheikh, switching to Arabic. “You, fine, but what is she doing here? A European in my house!” (Gibb 2005, 39)

The statement above shows that she is not welcomed in Ethiopia because she is a European. Lilly is a white woman who comes to Ethiopia in order to
survive. Since, she comes to Ethiopia she is regarded as stranger even a deceiver
due to the fact that before her there was a European who deceived the Ethiopian
people. As a result, she is an enigma and a threat for Ethiopian environment. This
Ethiopian attitude toward her becomes obstacle for her to deal with Ethiopian
environment.

*I wanted to disappear, to blend into the stench in the air, melt into the high
white walls of the compounds that flanked us on each side, be an observer,
not the observed. My life was now in the hands of a woman who has
leading me left and right and right and left through tangled streets until I
was sure we had come full circle.* (Gibb 2005, 41)

Actually, the quotation is about hers hope to be one of them (Ethiopian) as her
identity crisis, deal with the environment without any differences each other. She
realized that she forced herself to life in Africa because of her parents. Her
journey was so hard to deal with the difference but she convinced that her journey
has many purposes and benefits until she wanted to be an observer, not the
observed. But, it is really not easy for Lilly because Lilly’s identity about where
she came from and what skins she has; it has needed a long time to deal with the
Ethiopian environment. Because there are some differences which blocked Lilly
to deal with the environment. In order to adapt with the Ethiopian environment
she must find ways to be accepted by the Ethiopian people. Therefore, she does
many efforts to deal with Ethiopian environment by; language, traditional dress,
and culture.

Firstly, her effort to deal with the Ethiopian environment is done by
language. She learns the local language, Harare, to communicate or interact with
Ethiopian environment and easy to deal with them. Language is one of the most
important tools used to identify her in Ethiopia. Language explains her identity as a stranger in Ethiopia because her language is different she used Arabic language while Ethiopian used Harare.

*During the heat of the afternoon I sat on a mat in a shaded corner of the yard, fanning the flies away, making vocabulary lists, diligently recording each new Harare word I learned and doing my best to make some sense of the grammar. Many of the words seemed very close to Arabic, derived from the same root, though they were strung to gather in unfamiliar ways. And Arabic, I discovered, went far with some people...* (Gibb 2005, 52)

Language shows her about; who she is, where she came from and her characteristic by language. Language can also establish Ethiopian cultural identity. Changing the use of language for daily conversation from Arabic to Harare implicitly shows that she begins to change her Morocco identity and starts to be an Ethiopian.

*Anwar spoke some, which he’d learned during his few years at the madrasa. I would point at something in the compound – a cockroach, a sack of grain, a dress hanging from the washing line – and Anwar would give me the Harari word. The last thing he named for me in the compound was the plant growing out of the rubber boot.* (Gibb 2005, 52-53)

As mentioned on the quotation above, Lilly learns the language by the help of Anwar is a Nouria’s son who has a little Arabic as same as her language in Morocco. She tries to learn Harare language word by word and then she makes conversation, practice it with Anwar. Her effort to learn the language and finally able to produce a conversation using that language is a proof that she tries to negotiate with Ethiopian.

*In return for my new vocabulary, I offered to teach the boys some more Arabic. After dinner, we would sit by the dying light of the fire in the cramped kitchen and practice the alphabet together, writing the letters on slate with chalk.* (Gibb 2005, 54)
From this quotation shows her negotiation using language. Beside she gives Arabic that she learns Harare language with them. So, language becomes her representation as symbolic system as stranger in Ethiopia. But also, language is one way to negotiate her deals with Ethiopian environment.

Another effort for Lilly to deal with the Ethiopian culture is national dress. When she comes to Ethiopia she wears Morocco style which doesn’t entirely cover the hair. She has never learned how to wear a good traditional dress in Islam when she lived in Morocco. But, when she was in Ethiopia, she must adapt to wear a good traditional dress in Islam as same as Ethiopian.

Both of the women were staring at me.
“What?” I demanded.
“You know that you must always cover your hair outside the compound,” Gishta said. (Gibb 2005, 95)

Lilly received strange look by the Ethiopian people when she leaves the compound and not wearing the common clothing. Since, the local people are Muslims, and then the dress code for women is related to Islam rule: women must cover their hair. Lilly then realizes that she must wear veil in Islam.

To me she said one word: “Fohdah.” She tugged at her veil.
“Yes, yes” I said excitedly, raising a finger, asking them to wait a minute. I went into the dark room and pulled my one veil from my rucksack. Navy, plain, a little rough around the edges.
Gishta made a sucking noise and shook her head.
“What’s wrong with it?” I asked.
“Ginee?” she replied.
I frowned, not understanding.” (Gibb 2005, 46)

“Gishta pointed at one, but I shook my head. Too gaudy.
I pointed at another, but Gishta shook her haid. Too plain?” (Gibb 2005, 47)
This, once again indicates Lilly’s effort to deal with and adapt the local culture. She tries to be one of them by wearing the same style of clothing. It is an effort to make Ethiopian people see her as not an enigma and a threat but make Ethiopian at the end can accept her.

Her effort to deal with the Ethiopian environment is also shown when Lilly chooses the color for her veil. Ethiopian people commonly wear colorful clothes. So, when Lilly decides to wear plain navy veil, Ghista is an Ethiopian woman, express her disagreement. Lilly then chooses another color and continues to choose until she receives Ghista’s approval, an approval which implicitly means Ethiopian people approval.

Nouria pulled an elegant but simple veil of swirling soft greens and blues of a hook, at which Ghista and I nodded our approval in unison. Nouria threw it loosely over my head and draped the end over my left shoulder, Harari-style. (Gibb 2005, 47)

After finding the right color for her veil, Lilly wears the veil. With the help of Nouria, Lilly wears it with Harare – style.

So the trousers were not simply a fashion statement. I had been gently chastised; conformity is induced through gifts. Through flattery. And gossip. Once I was wearing these trousers, the remaining rumors seemed to subside. I was now fully dressed. And thus began another sort of apprenticeship, becoming a young woman of Harar – Gish, self-appointed as my guide. (Gibb 2005, 58)

From this quotation shows her negotiation wearing a same veil with Ethiopian to be one of them. She is not regarded as an enigma and a threat anymore because she dresses one of Ethiopian traditional culture. She can identify her as Ethiopian Muslim, not the other who has white skin coming from Europe. She begins to be part of Ethiopian people because she regulates the roles of
Ethiopian local culture in Islam. Therefore, traditional dress using a veil in Islam is her regulation in her efforts to deal with Ethiopian environment.

The last effort, for Lilly to deal with the Ethiopian environment is by doing Ethiopian local culture. Culture is a symbol in one place to reflect someone coming from that culture is also use to differentiate others.

“And that you must never be alone with a man, because the devil will be your third companion,” Nouria added, the first in her arsenal of Arabic proverbs, most of which seemed to concern relations between men and women.

“And you know that when you have the monthly blood, you must never visit the mosque or prepare food, for this is a hurt and a pollution,” Gishta said gravely. (Gibb 2005, 58)

The rules of Ethiopian environment in Islam explained to Lilly as Ethiopian’s local culture. Since the place Lilly stays is a Muslim place, then the culture of that place adopts Islam rule. The statement above shows that she must do the role of Ethiopian local culture; it can characterize her as Muslim of Ethiopia. She does the Ethiopian cultures to deal with the Ethiopian local culture. She can identify herself as Ethiopian if she can do the Ethiopian local culture.

Aziz closed the door, shutting us back into a room smelling of incense and sweat.

“Don’t worry,” he said, adjusting his sarong at the waist and sitting down.

“I should leave, Aziz. It is too haram.”

“You are very good Muslim,” he said. “I admire this about you.”

“Even if you don’t agree with the importance I place on it.”

“It’s not a question of whether I agree or not. I think what I admire is the inner strength this conviction gives you. This is not an easy place for an outsider, but you have this certainty about you, because of your faith, perhaps, and it has allowed you to fight for a place here.”

“It’s the only certainty I have.”

“I don’t even have that,” he said, taking both my hands in his. “My point is only that I don’t want you to lose your place.”
The quotation above shows the fact that she regulates with Ethiopian local culture where she must never alone with a man. The rule of Islam she done by Ethiopian local culture identifies her as Ethiopian Muslim woman who has local culture. Therefore, culture is one of her efforts to negotiate her deal with Ethiopian environment to be one of them.

All mentioned above are her efforts to deal with the Ethiopian environment. Those efforts become easier to be done since Lilly is already a Muslim. Her religion helps her to understand and absorb the local culture because she already has the same perception and point of view of life.

However, her adaptation doesn’t work easily. She must learn Harare language to communicate with someone helped her to live in her house and give some lesson for her children every day. She must wear a veil (fohdah) which is one of Ethiopian traditional dresses in Islam. And then, she is following the Ethiopian local culture concerned with the role of Orthodoxy Islam they believed. It means that Lilly negotiate with one place and culture until she accepted by Ethiopian environment gradual, slowly, and step by step. Her greatest challenge comes from Ghista, an Ethiopian woman who once a minority in Ethiopia.

Gishta’s acceptance of me was gradual: hard won but mighty. Though she was Sheikh Jami’s wife, as an Oromo she had once been on the outside herself. And it was for that very reason that her resistance to me had been far greater than that of many of the other women. When you’ve fought long and hard for it, belonging can come to mean despising those who don’t. (Gibb 2005, 99)

Lilly believes that Ghista is gradual acceptance to her is a result of Ghista hard effort to be Ethiopian. Lilly than understand that for a stranger to belong to a
culture also means to despite those who don’t belong when Ghista accept Lilly. It means that the local women accept her.

“Thank you, Aunties,” said Sadia, bowing politely, “but today I’m taking Lilly for bercha.”

“Lilly?” Nouria asked curiously.

I stood stunned in the doorway of the grim kitchen holding a wooden spoon.

“Every girl needs girlfriends, no?” Sadia said brightly to the women.

“Lilly and I were chatting at the market and I told her this: why do you have no girlfriends? Even a farenji must have girlfriends. So I made a promise and here I am.!”

“Yes, yes, of course,” they all agreed. “Go!” they shouted at me. Murmurs of approval all round. Such a good girl. And from such a good family. They were clearly surprised I was able to make such respectable friends.

Nouria nodded. “Go!” (Gibb 2005, 89)

The conversation above shows Lilly is accepted in Ethiopia as one of them. The invitation to attend Bercha is an Ethiopian traditional culture which is always done on Saturday afternoon. It’s meaning that she is accepted to be part of them. Moreover, they don’t mind to be her girlfriend.

Lilly is not only identifying herself as Ethiopian Muslim woman, but also internalize it when she is having dinner with Aziz, a Ethiopian man who adopt western culture, she remains using the local culture.

“Do you miss eating with a knife and fork?” Aziz asked.

“I like eating with my hands."

“But it’s not very hygienic.”

“It’s much more sociable, though. There’s something uncharitable about having your own plate, something wrong about stabbing your food with a piece of metal. Food tastes right from the hand.” (Gibb 2005, 256)

This conversation reveals her Ethiopian local cultures when she is dinner with someone who has modern culture in Ethiopia. Her local culture shows when she eat with her hands is the best than a knife and a fork. It caused she has a local
culture produced from Ethiopian environment and culture. So, what she does is a product of Ethiopian local culture. She internalizes being Ethiopian and produce Ethiopian culture.

After that, her identity’s problem comes when she must return back to London and she must once again confront the riddle of who she is and where she belongs. Lilly who is originally a western doesn’t change into a western. She remains an Ethiopian by continue to use the local culture and identity. She forced to flee Ethiopia for England; she must once again confront the riddle of who she is and where she belongs.

We eat Ethiopian style, sitting on the floor, dorro wat at the centre of a platter covered in injera, a bit of salad and a spoonful of white cheese at the side. We tear the injera with our right hands. I play mother and separate the meat from the bones and devide the hard-boiled eggs into pieces with my fingers. We dig in, and like all Indians who eat our food, Robin looks as though he has been eating this way his entire life. (Gibb 2005, 332)

She remains to use Ethiopian culture when eating is an obvious sign that she is an Ethiopian. She eats with Ethiopian style brought from Ethiopia to London. Her identity is adopted in Ethiopia settles at herself in one place and culture. She reflects her as Ethiopian who has local culture in London although her white is a symbol that she is one of them, European.

Lilly is a devout white Muslim who struggles in her position as the perpetual outsider. Lilly was born to nudist hippies who traipsed around the world, and her childhood was filled with instability. Finally, abandoned in Africa, Lilly clung to Islam, through which she found the consistency that eluded her early childhood. Indeed, it is Lilly’s unquestioning faith in Islam that helps her gain acceptance in the Ethiopian city of Harare.
c) London

It was the most important thing journey when she forced herself to flee Ethiopia for England. It is hers reality life had done to survive and make a way as her parents like disease, love and betrayal. And, it explains about the most important thing of her identity’s problem when must once again confront the middle of who she is and what she belongs.

_This might be the only time they ever witness this old Harari tradition, I realize. This is what happens in the West. Muslims from Pakistan pray alongside Muslims from Nigeria and Ethiopia and Malaysia and Iran, and because the only thing they share in common is the holy book, that becomes the sole basis of the new community; not culture, not tradition, not place. The book is the only thing that offers consensus, so traditions are discarded as if they are filthy third-world clothes. “We were ignorant before,” people say, as if it is only in the West that they have learned the true way of Islam._ (Gibb 2005, 330)

The statement above shows Lilly’s identity as a Muslim in London is made her position as outsider which is difference in London. She found a true way of Islam in London that is holy book as the sole basis of the new community; not culture, not tradition and not place. She has a new perception about Islam and difference identity of Islam when lived in London. It’s mean that identity is not an absolute and permanent thing. Lilly situate the debates about hers identity within all those historically specific developments and practices which have disturbed the relatively ‘settled’ character of many population and cultures.

As Hall said that we need to situate the debates about identity within all those historically specific developments and practices which have disturbed the relatively ‘settled’ character of many population and cultures, above all in relation to the processes of Globalization…and the processes of forced and ‘free’ migration which have become a global phenomenon.
“Amina.” I smile. Waving a pack of incense. We have to expel the spirits first. She laughs and tells me that I am very fashinn qadim, just like an old woman of Harar. (Gibb 2005, 330)

This conversation showed Lilly’s identity as a fashinn qadim who has an orthodoxy Islam assumed like the self is something autonomous. It caused by Ethiopian culture which adopted by her last time. It is clear that she showed her identity position which she might adopt in Ethiopia. Until she described herself as a British Muslim woman rooted in the old to leave in a new world.

The two of us shriek with laughter until we both realize that it’s not funny at all. This is just what the world looks like now: a veiled Ethiopian woman skiing down the side of a Canadian mountain. (Gibb 2005, 333)

The statement above explain that ‘the picture of resilience, the new world.’ As a symbol of representation about the identity which she adopt. She was inflicted the brutality but she still posses the desire to be polite to another’s. It told about British Muslim in London who has difference with Ethiopian such as (modern and local).

The Ethiopian in me would wail, make her grief known; she would look to the sky and cry at the top of her lungs, begging Allah for mercy for forgiveness, for compassion for the souls of those she loves. But the English in me is mute. (Gibb 2005, 325)

It is obvious that she was an Ethiopian. Identity which had produced in Ethiopia settles at herself.

But for me, England was the only logical place, where the roots of my history, as alien as these might seem, are actually buried. My journey ends here. It ended here years ago, in fact, well before I was ready. It’s taken seventeen years for my soul to catch up with my body. (Gibb 2005, 332)

They were as process of Lilly’s identity that has many problems since she was in a mothers belly to London. Until she found and understand what the
meaning of her fathers massages when she must struggle to survive herself lift in Ethiopian. The most important thing she didn’t want to spoil the journey by missing what you’ve left in Africa and worrying about where you’re going in London.

Lilly’s journey is a reflection of how someone represents, consumes, regulates, and produces identity in one place and culture in order to survive. As a nomad, she must live alone in Morocco because of her parents. She joins in old fellow consanguinity to learn about Islam which is not her parent’s religion and gets a true identity about who she is in one place and culture. And then, She is a young white Muslim who must adapt to the local culture, Ethiopia which is not welcomed her caused of whites. She negotiates herself with Ethiopian environment by; language, national dress and culture. Until, she is one of them as Ethiopian Muslim woman who has local culture. After that, she must once again confront the riddle of who she is and where she belongs in London. But, Lilly who is originally a western doesn’t change into a western. She remains an Ethiopian by continue to use the local culture and identity.
Lilly is positioned as a nomadic person in Morocco until she gets the crisis identity because she has no home to be sent back to, no friends, no relatives who can help her. So, she has no ability to identify herself with one place and culture. Her individual is positioned here as a young white Muslim which is brought and the personal investment which is made in positions of identity and of the reasons why we are attached to particular identities.

After that, she represents herself as a young white Muslim from Morocco and studies Harare language in Ethiopia as symbolic systems create the possibilities of what she is and what she becomes. She regulates herself with the roles of Ethiopian environment and consumes local Ethiopian culture as a process to deal with the Ethiopian environment to get one place and culture and be one of them.

Her experience is a stranger, adapts with the local culture in Ethiopia give meaning about identity she adopt. After that, she remains to use Ethiopian culture as her identity in London is a process to produce one identity as her true identity. So, it shows that she is an Ethiopian who has local culture. She brought her identity when she must once again confront the riddle of who she is and where she belongs in London. It means that her identity getting from Ethiopian environment is a product of society which brought to identify her as young white Ethiopian Muslim who was born in Yugoslavia.

Principally, identity provides a way of understanding the interplay between our subjective experience of the world and the cultural and historical settings in which that fragile subjectivity is formed.
A. Conclusions

The story *Sweetness in the Belly* by Camilla Gibbs is about what identity is and what makes a minority received in one place with any different. A nomadic person, who was born in Yugoslavia, forced herself to live in Africa in order to survive. A main character is unique and complex in the novel. She internalizes her with one place to get obvious identity about who is she and where is she. With little different, she gets obstacle to deal with the environment because of her skin. She works hard to identify her in one place with her efforts, such as: language, national dress, and culture.

In fact, the story tells about Lilly’s struggle to get a place in Ethiopia as a white Muslim woman and retains her identity as a Muslim in London. She joins in old fellow consanguinity to learn about Islam and adapt to the local culture to deal with the Ethiopian environment with any different. She identifies her as a minority in one place, consumes and produces local culture in Ethiopia until she is one of them as an Ethiopian environment. And then, she retains her identity as a Muslim who has Ethiopian local culture in London though London is her own country. Instead of being European, she becomes a stranger in her own country.

Lilly can be called as a center of the story; her efforts to survive in Africa make her to be an Ethiopian who has a local culture different with her parents. Her effort to look her for true identity is adapting with local culture in Africa.
(Morocco and Ethiopia). She is a nomad in Morocco; she joins in old fellow consanguinity to learn more about Islam which is not her parent’s religion until she is a young white Muslim. She is not welcomed when she had moved to Ethiopia because she is a Europe girl who has white skin. But, she deals with Ethiopian environment until she is one of them who have a local culture. Besides that, she must once again confront the riddle of who she is and where she belongs in London but she remains an Ethiopian by continue to use the local culture and identity.

It is an interesting aspect to analyze. As a white woman, she succeeds surviving herself with the environment which has different skin with her in Africa. She is a young white Muslim woman who was born in Yugoslavia, London. She has Ethiopian local culture retained as her identity in one place and culture even in her own country, London. It means that her identity is a product of society getting from Ethiopian environment when she deals with them in order to survive.

The title of Gibb’s novel, *Sweetness in the Belly*, is actually a reference how someone deals with the environment which is different to get one place and culture. It is also rich of many cultural interactions. A nomadic person who has no home to live, no friends can help her and no obvious identity make a journey to survive herself with internalize her in one place and culture. There are many efforts she done as her process identity to get one place and be one of them.

Finally, there are many aspects, such as identity process, culture, tradition, and multicultural identity that we can dig from the story that can make us understand more about what the story wants to deliver.
Based on the analysis through a main character behavior, there are some concepts identity used in searching her identity and surviving herself in one place and culture. Her journey deals with the environment as outsider in one place and culture. She consumes and produces the cultural identity in one place where she lived to survive. So, her identity is a product of society whose receive her as one of them, Ethiopian.

B. Suggestions

In this thesis, the writer uses concept of identity to analyze the novel. Besides that, the writer also analyzes the main character who has a center of the story that can help the readers in understanding the novel. However, the writer suggests the readers and other researches to read the novel carefully and repeatedly in order to comprehend the story. The concept of identity is suitable to apply in the novel analysis; it can show the proof of a mean character in searching her identity in one place and culture, during the analysis, the writer discovers that there are a lot of literatures can be read as references.

The writer also suggests in this researches can get any literature about a young white Muslim woman who has been an outsider in Africa to London and that can help to understand more about the process of identity and identity of European – African people.
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Alexandre Varty, *Sweetness in the Belly* / *By Camilla Gibb*,

APPENDICES

A. The Cover of the Novel
B. Biography: Camilla Gibb

Camilla Gibb was born in London, England, and grew up in Toronto. She has a Ph.D. in social anthropology from Oxford University for which she conducted research in Ethiopia. In 2000, she made the leap and became a full-time writer.

Camilla is the author of three novels, numerous short stories, articles and reviews. She was nominated for Canada's highest literary honour, the Giller Prize, in 2005, and won the City of Toronto Book Award in 2000 and the CBC Canadian Literary Award for short fiction in 2001. Her books have been published in 19 countries and translated into 15 languages...

Camilla Gibb is the author of four novels---Mouthing the Words, The Petty Details of So-and-so's Life, Sweetness in the Belly and the forthcoming Beauty of Humanity Movement---as well as numerous short stories, articles and reviews.

She was the winner of the Trillium Book Award in 2006, a Scotiabank Giller Prize short list nominee in 2005, winner of the City of Toronto Book Award in 2000 and the recipient of the CBC Canadian Literary Award for short fiction in 2001. Her books have been published in 18 countries and translated into 14 languages and she was named by the jury of the prestigious Orange Prize as one of 21 writers to watch in the new century.

Camilla was born in London, England, and grew up in Toronto. She has a B.A. in anthropology and Middle Eastern studies from the University of Toronto, completed her Ph.D. in social anthropology at Oxford University in 1997, and spent two years at the University of Toronto as a post-doctoral research fellow before becoming a full-time writer.

Camilla has been writer-in-residence at the University of Toronto and the University of Alberta. She is currently an adjunct faculty member of the graduate
creative writing programs at the University of Toronto and the University of Guelph.


Camilla Gibb is the author of three novels and several short stories. One of the themes that pervades her work is that of belonging. Gibb moved to Toronto from London, England with her family when she was a child, and knows “what it is to grow up in a place you have no historical connection to, no family beyond the immediate, no real attachment to a place beyond what you experience in the here and now.”

What it means to be an outsider is explored most thoroughly in Gibb's third novel, Sweetness in the Belly. The reader encounters the ancient walled city of Harar, Ethiopia, through the eyes of Lilly, a young woman who is both white and Muslim and a stranger to the city.

Gibb completed a B.A. in anthropology at the University of Toronto, with a specialization in Middle Eastern studies. While pursuing a Ph.D. through the University of Oxford, she lived for a year with a family in Harar, conducting research for her doctoral dissertation. However, it was her earlier friendship with a fellow undergraduate student, who was an Ethiopian refugee attending the University of Toronto on a scholarship that was the inspiration for Sweetness. Gibb chose to set the novel in the 1970's in order to “capture the moment before Ethiopia was lost to the rest of the world and look at the experiences of refugees who fled during the dictatorship - experiences like those of my friend.” Gibb wrote
the majority of the novel envisioning Lilly as a child. When she realized the novel needed to be told from the point of view of an adult, she was forced to undertake massive rewrites. In the end, only five of the original 400 pages submitted to her editor survived intact.

Camilla Gibb has served as writer-in-residence at the University of Toronto and the University of Alberta, as well as vice-president of PEN Canada. She is currently an adjunct faculty member in the Creative Writing program at the University of Toronto.

Publications
Sweetness in the Belly (2005)
The Petty Details of So-and-so's Life (2002)
Mouthing the Words (1999)

Awards
Longlisted: Dublin IMPAC Literary Award (2007) - for Sweetness in the Belly
Trillium Book Award (2006) - for Sweetness in the Belly
Shortlist: Scotiabank Giller Prize (2005) - for Sweetness in the Belly

CBC Canadian Literary Award for Short Fiction (2001) - for the short story “Between Wars”
City of Toronto Book Award (2000) - for Mouthing the Words

Submitted by prathna on Thu, 07/16/2009 - 17:58.
Camilla Gibb was born in England and grew up in Toronto where she currently resides. She studied at the University of Toronto and Oxford and is currently the vice-president of PEN Canada. Although most celebrated for her novels, her short fiction and essays have appeared in a variety of publications.

Submitted by Artmob Guest on Thu, 07/16/2009 - 20:17.

Camilla Gibb - Reading

Camilla Gibb - Q & A

Camilla Gibb was born in England and grew up in Toronto where she currently resides. She studied at the University of Toronto and Oxford and is currently the vice-president of PEN Canada. Although most celebrated for her novels, her short fiction and essays have appeared in a variety of publications.

Submitted by Artmob Guest on Thu, 07/16/2009 - 20:18.

Camilla Gibb was born in England and grew up in Toronto where she currently resides. She studied at the University of Toronto and Oxford and is currently the vice-president of PEN Canada. Although most celebrated for her novels, her short fiction and essays have appeared in a variety of publications.

Submitted by Artmob Guest on Thu, 07/16/2009 - 20:19.
In her third novel, Camilla Gibb takes readers to the often overlooked country of Ethiopia. Gibb intertwines a story of exile in Thatcher’s London with a past pious existence in Haile Selassie’s politically unstable Ethiopia to create a dynamic tapestry of one woman’s life.

This woman is Lilly, a devout white Muslim who struggles in her position as the perpetual outsider. Lilly was born to nudist hippies who traipsed around the world, and her childhood was filled with instability. Finally, abandoned in Africa, Lilly clung to Islam, through which she found the consistency that eluded her early childhood. Indeed, it is Lilly’s unquestioning faith in Islam that helps her gain acceptance in the Ethiopian city of Harar.

Her sense of permanence is shattered when political upheaval forces her to flee to London, where her Islamic Ethiopian consciousness struggles in a state of exile. She proudly wears her bright veil to Friday prayers in London, only to be reprimanded by a drunken lout – “Master race. Go’ it?” Once again, Lilly is the outsider.

*Sweetness in the Belly* weaves four years of Lilly’s experiences in Ethiopia with her life in London. The novel opens with Lilly’s exile existence in gloomy London, where she forms a strong friendship with Amina, an Ethiopian refugee. They establish a community association to help reunite family members who have fled Ethiopia. However, both Amina and Lilly have other, less altruistic reasons for their work: Amina is looking for her husband, and Lilly fervently hopes to find the lover she left behind in Ethiopia.
Lilly’s love affair with Aziz begins in Harar, when he treats a young Ethiopian girl who survives a botched circumcision. For the first time, Lilly’s pure and pious life is threatened. When she thinks of Aziz, “the bees would awaken, rush into my throat and dance on the tip of my tongue, depositing pollen between my teeth, making it difficult to recite anything at all.” Throughout, Lilly’s commitment to Islam remains strong, as she unfalteringly teaches the Qu’ran to the poor neighbourhood children and happily embraces Harari customs.

Gibb challenges the reader by presenting a protagonist who is difficult to identify with, and not always likeable. Despite her annoying self-righteousness, Lilly’s struggle with her human flaws authenticates her character. Amina balances Lilly’s bitter rigidity, as she flirtatiously flounces around in her tartan skirt. Lilly embodies the many contradictions of love, religion, science, and culture, as she tries to embrace an openness that allows these elements to coexist.

The novel offers many insights on religion, race, and exile. Through the white figure of Lilly, Gibb deculturalizes Islam and reveals the vibrant possibilities it affords – a fact often forgotten in today’s political landscape. From the unpacked boxes in the homes of Ethiopian refugees to Lilly’s stubborn hold on the past, readers see that exile is often based on the myth of return. And racism is ubiquitous, even within the non-colonized walls of Harar.

Gibb balances this heaviness with lush imagery that transports the reader to Lilly’s world. The “glittering … bright head scarves and beaded shawls” in the city of Harar dazzle the reader, the “staggered chorus of muezzins” is a loud awakening, and the smell of incense and sweat in Lilly’s secret meetings with Aziz is hypnotic. Gibb also presents social commentary through humour. However, these few instances of clever wit leave the reader wanting more.

All of these details of a most unusual place and story weave a human tapestry of love, loss, and survival. This “outsider’s struggle to assert a place … and the euphoric, if fleeting, sense of peace in finding one” leaves the reader with a sweetness that comes from something fresh and new.
Sweetness in the Belly

by Camilla Gibb

Publisher Comments:

Lilly, the main character of Camilla Gibb's stunning new novel, has anything but a stable childhood. The daughter of English/Irish hippies, she was born in Yugoslavia, breast-fed in the Ukraine, weaned in Corsica, freed from nappies in Sicily and walking by the time [they] got to the Algarve... The family's nomadic adventure ends in Tangier when Lilly's parents are killed in a drug deal gone awry. Orphaned at eight, Lilly is left in the care of a Sufi sheikh, who shows her the way of Islam through the Qur'an. When political turmoil erupts, Lilly, now sixteen, is sent to the ancient walled city of Harar, Ethiopia, where she stays in a dirt-floored compound with an impoverished widow named Nouria and her four children.

In Harar, Lilly earns her keep by helping with the household chores and teaching local children the Qur'an. Ignoring the cries of farenji (foreigner), she slowly begins to put down roots, learning the language and immersing herself in a culture rich in customs and rituals and lush with glittering bright headscarves, the chorus of muezzins and the scent of incense and coffee. She is drawn to an idealistic half-Sudanese doctor named Aziz, and the two begin to meet every Saturday at a social gathering. As they stay behind to talk, Lilly finds her faith tested for the first time in her life: The desire to remain in his company overwhelmed common sense; I would pick up my good Muslim self on the way home. Just as their love begins to blossom, they are wrenched apart when the aging emperor Haile Selassie is
deposed by the brutal Dergue regime. Lilly seeks exile in London, while Aziz stays to pursue his revolutionary passions.

In London, Lilly's life as a white Muslim is no less complicated. A hospital staff nurse, she befriends a refugee from Ethiopia named Amina, whose daughter she helped to deliver in a back alley. The two women set up a community association to re-unite refugees with lost family members. Their work, however, isn't entirely altruistic. Both women are looking for someone: Amina, her husband, Yusuf, and Lilly, Aziz, who remains firmly, painfully, implanted in her heart.

The first-person narrative alternates seamlessly between England (1981-91) and Ethiopia (1970-74), weaving a rich tapestry of one woman's quest to maintain faith and love through revolution, upheaval and the alienation of life in exile.

Sweetness in the Belly was universally praised for the tremendous empathy that Gibb brings to an ambitious story. Kirkus Reviews writes that the novel reflect(s) the pain, cultural relocation and uncertainty of tribal, political and religious refugees the world over. Gibb's territory is urgently modern and controversial but she enters it softly, with grace, integrity and a lovely compassionate story. [It is a] poem to belief and to the displaced-humane, resonant, original, impressive. According to the Literary Review of Canada, Sweetness in the Belly is ...a novel that is culturally sensitive, consummately researched and deeply compassionate...richly imagined, full of sensuous detail and arresting imagery...Gibb has smuggled Western readers into the centre of lives they might never otherwise come into contact with, let alone understand.

From the Hardcover edition.

Review:

"With sure-handed, urgent prose, Gibb (The Petty Details of So-and-So's Life) chronicles the remarkable spiritual and geographical journey of a white British Muslim woman who struggles with cultural contradictions to find community and love. Lilly Abdal, orphaned at age eight after the murder of her hippie British parents, grows up at an Islamic shrine in Morocco. The narrative alternates between Harar, Ethiopia, in the 1970s, where she moved in pilgrimage at age 16, and London, England, in the '80s, where she lives in exile from Africa, working as a nurse. Ignoring the cries of 'farenji,' or foreigner, she starts a religious Muslim school in Harar. Later, in London, along with her friend Amina, Lilly runs a community association for family reunification of Ethiopian refugees. Each month, she reads the list of people who've escaped famine and the brutal Dergue regime, hoping to find Dr. Aziz Abdulnasser, her half-Sudanese lover who chose Africa over their relationship. Despite some predictability of plot, the novel fluently speaks the 'languages of religion and exile,' depicting both the multifaceted heartbreak of those lucky enough to escape violent regime changes
and the beauty of unlikely bonds created by the modern multicultural world."
*Publishers Weekly* (Copyright Reed Business Information, Inc.)

**Synopsis:**

From the award-winning and bestselling author of "Sweetness in the Belly" comes a richly imagined narrative of one woman's search for love and belonging cast against a nuanced portrait of political upheaval.

**Synopsis:**

Bestselling author Gibb's political history alternates between the unsettled brutal regimes ruling Ethiopia in the 1970s and the harshness of British bigotry in the 1980s, while detailing the grim effects of the Ethiopian diaspora on ordinary people.

**Synopsis:**

From award-winning and bestselling author Camilla Gibb comes a richly imagined narrative of one woman's search for love and belonging cast against a nuanced portrait of political upheaval.

In the racially charged world of Thatcher's London, Lilly, a young, white, Muslim nurse, struggles in a state of invisible exile. As Ethiopian refugees gradually begin to fill the flats of the housing estate where she lives, she begins to share her longing for a home in that distant land and her heartbreaking search for her missing lover, Aziz.

Gibb takes us on a journey back to Haile Selassie's Ethiopia, and tells the remarkable story of Lilly's discovery of an unexpected place for herself within the walls of the ancient city of Harar, a revered centre of Islam, unique in its language, customs and beliefs. As her roots in the place deepen so too does her clandestine relationship with the young Dr. Aziz. But Ethiopia is veering toward revolution, and hope for a future with Aziz is dramatically threatened when the country is thrown into political turmoil.

A psychologically complex and utterly convincing story, alive with political insight and sensuous detail, *Sweetness in the Belly* is a mesmerizing work from one of Canada's most distinctive and exciting voices.
Stuart Hall (cultural theorist)

From Wikipedia, the free encyclopedia
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For other persons named Stuart Hall, see Stuart Hall.

Stuart Hall

Born
February 3 1932
Kingston, Jamaica

Residence
UK

Fields
Cultural Studies

Institutions
University of Birmingham and Open University

Alma mater
Merton College (Oxford)

Known for
Articulation, oppositional decoding

Influences
Karl Marx, Antonio Gramsci, Raymond Williams, Louis Althusser

Stuart Hall (born 3 February 1932, Kingston, Jamaica) is a cultural theorist and sociologist who has lived and worked in the United Kingdom since 1951. Hall, along with Richard Hoggart and Raymond Williams, was one of the founding figures of the school of thought that is now known as British Cultural Studies or The Birmingham School of Cultural Studies.

At the invitation of Hoggart, Hall joined the Centre for Contemporary Cultural Studies at Birmingham University in 1964. Hall took over from Hoggart as director of the Centre in 1968, and remained there until 1979. While at the Centre, Hall is credited with playing a role in expanding the scope of cultural studies to deal with race and gender, and with helping to incorporate new ideas derived from the work of French theorists.

Hall left the Centre in 1979 to become a professor of sociology at the Open University. Hall retired from the Open University in 1997 and is now a Professor Emeritus. British newspaper The Observer called him "one of the country's leading cultural theorists". He is married to Catherine Hall, a feminist professor of modern British history at University College London.
Biography

Hall was born into a middle class Jamaican family of African descent. In Jamaica he attended a primary school modelled after the British primary school system. In an interview Hall describes himself as a "bright, promising scholar" in these years and his formal education as "a very 'classical' education; very good but in very formal academic terms." With the help of sympathetic teachers, Hall expanded his education to include "T. S. Eliot, James Joyce, Freud, Marx, Lenin and some of the surrounding literature and modern poetry," as well as "Caribbean literature."[6]

In 1951 Hall moved to England as part of the Windrush generation, the first large-scale immigration of West Indians, as that community was then known. He won a Rhodes Scholarship to Merton College at the University of Oxford, where he obtained an M.A. [citation needed].

In the 1950 and 60s, after working on the Universities and Left Review, Hall joined E. P. Thompson, Raymond Williams and others to launch the New Left Review in the wake of the 1956 Soviet invasion of Hungary (which saw many thousands of members leave the Communist Party of Great Britain (CPGB) and look for alternatives to previous orthodoxies). His career took off after co-writing The Popular Arts with Paddy Whannel in 1964.

As a direct result, Richard Hoggart invited Hall to join the Centre for Contemporary Cultural Studies at the University of Birmingham. In 1968 Hall became director of the Centre. He wrote a number of influential articles in the years that followed, including Situating Marx: Evaluations and Departures (1972) and Encoding and Decoding in the Television Discourse (1973). He also contributed to the book Policing the Crisis (1978) and coedited the influential Resistance Through Rituals (1975).